

KERAMIC STUDIO

Vol. IX, No. 4

SYRACUSE, NEW YORK

August, 1907



E would call attention to the following letter from one of our old customers. If any one of our readers recognizes the order not heard from, she would do well to write again more definitely to Mrs. Filkins. Babies and servants and housekeeping are poor aids to memory of details. It would be well to hang this letter in a conspicuous place.

Dear Keramic Studio:

If space permits, you might do me (and also other Dealers in White China and Materials) the favor of publishing something on

THE INCONSEQUENCE OF WOMEN.

Having had many amusing and exasperating illustrations of the sweet inconsequence of the dear sex in general, it might help both customer and dealer, if you would call attention of your readers to several little points that seem to escape them when giving orders.

Item: it is *always* necessary to *sign your name, with address* to letters. Most dealers are of necessity good "guessers," but this precaution saves time to you, and mental strain to the dealer. Postmarks are frequently illegible on envelope, and often more than one customer lives in a town. One of your readers, having noted my AD. has written a very irate letter to me stating that she inclosed \$6.00 in currency with an order for china, and has not received any reply. No such order has been *received here*, and as this letter is signed Mrs. ———, no address at all, postmark illegible, and the name new to me, I must appeal to you, to learn if you can furnish address.

Item: *Don't send coin or currency in letters.* It is unfair to the House, for if lost, always occasions more or less ill feeling. Postal employees are not all honest, and soon learn to know the houses that are doing a Mail-Order business, and are on the lookout for their mail, with its possible inclosures. I have suffered repeatedly these last *two years*, from peculations in this way, the Authorities seemingly being incapable of locating the thief. Drafts, Money-Orders, etc., are easily duplicated, thus no loss occurs, but coin and currency *never* are recovered.

Item: *Don't open an account in your husband's* (if you are blessed with one) initials or name, and afterward send in orders signed with your pet, or christian name. It is generally better to give your worser half's name, and *Mr. "John"* is generally to be identified in the City Directory, while *Mrs. "Pet"* is an unknown quantity to the Post and Expressman.

Item: Be "definite" in your order. Don't ask for "plates No. 412" leaving it to the dealer's imagination to fill *quantity* and *size*. This last is the more common omission, and frequently makes exasperating delay to the customer, in filling orders, through necessity of asking for definite instructions.

Here endeth the first lesson.

With best intentions, yours,
C. C. FILKINS.

LEAGUE NOTES

At the triennial meeting of the National League of Mineral Painters held at the Art Institute, Chicago, May 8, 1907, the following officers were elected:

President, Mrs. Mary A. Farrington, 1108 Norwood Ave., Chicago.

Vice President, Miss M. Ellen Iglehart, 100 Auditorium Bldg., Chicago.

Recording Secretary, Mrs. Mary J. Coulter, 960 Belle Plaine Ave., Chicago.

Corresponding Secretary, Mrs. Lula C. Bergen, 7404 Harvard Ave., Chicago.

Secretary to President, Mrs. Ione Wheeler, 941 Fine Arts Bldg., Chicago.

Treasurer, Miss Minnie C. Childs, 4742 Evans Ave., Chicago.

The members of the Advisory Board for the year 1907-8 are:

Chairman, Mrs. Mary A. Farrington,

Vice Chairman, Mrs. Evelyn Beachey,

Secretary, Mrs. Mary J. Coulter,

Treasurer, Miss Minnie C. Childs,

Member from New York, Mrs. C. Church, proxy, Mrs. Nellie A. Cross.

Member from Boston, Mrs. Ella A. Fairbanks, proxy, Mrs. Lula C. Bergen.

Member from Denver, Miss Ida C. Failing, proxy, Mrs. Ione Wheeler.

Member from San Diego, Mrs. Nora V. Sullivan, proxy, Mrs. Anna H. Abercrombie.

Member from San Francisco, Mrs. M. E. Perley, proxy, Miss M. Ellen Iglehart.

All clubs and individual members belonging to the League are requested to send in their dues for the current year promptly. The correspondence of the League is so large that in justice to other members those who have allowed their dues to lapse must be dropped from the roll.

Unusual advantages are offered to every keramic decorator in the League Study Course this year, the plan of which was published in the July number of KERAMIC STUDIO. Every member sending in designs this year is entitled to criticisms by Miss Bessie Bennett of the Art Institute, Chicago, one of the foremost designers in the country.

At present instruction in keramic designing can only be obtained of Miss Bennett by members of the League and students at the Art Institute. It is doubtful if so great an opportunity can be offered League members again at the present cost of membership. It is only made possible to offer it this year through the fact that Miss Bennett's interest in the success of the League and the advancement of keramic art is not a matter of dollars and cents.

Notes of interest to all members will, through the courtesy of publishers of KERAMIC STUDIO, appear in each issue of the magazine, these will enable individual members to keep in close touch with all work of the League. Some of the best designs of this year will be reproduced occasionally during the year, these will be selected by merit alone.

Printed slips containing cuts of the shapes selected

for the problems have been mailed to each club and individual member, so there can be no misunderstanding about the shapes and members can order their china without delay. These slips will be mailed to any reader of KERAMIC STUDIO sending stamped self-addressed envelope. Designs may be sent in earlier than the specified time if desired, and it is hoped all will be sent in promptly.

In making the designs for problems two and four, which are for table service, bear in mind the fact that ornament on such pieces should be kept simple, as the effect of repetition on a number of pieces must be considered. A plate which would, from its boldness of design and strength of color, be charming if used alone as a wall decoration, might lose its charm and become unpleasing, if the same design was used for the ornament of a set of service plates. Fitness to purpose and to position is one of the fundamental principles which must be applied by all designers to their work.

Several inquiries have been received relative to the cost of the study course. It is free to all members of the League. The initiation fee for individual members is two dollars, the dues one dollar a year a present. Persons belonging to a club already on our roll of clubs are not required to pay initiation fee on joining the League.

MARY A. FARRINGTON, President,
1108 Norwood Ave., Chicago.



STUDIO NOTE

Mrs. Sara Wood Safford is in the country for the summer weeks gathering material for the winter's work, and will open her New York studio early next fall, the first week of September.



CLASS ROOM—FLOWER PAINTING

Second Prize—Sydney Scott Lewis.

IT is generally conceded that it is best to use a flower as a suggestion for a color scheme, and in that way to keep the motif of decoration subordinate to the shape of the article to which it is applied. As for example, a vase may represent a harmony in yellows and greens, or yellows and greys, or greys and blues, etc., instead of a painting of daffodils, or one of iris, etc." In this way the painting of flowers is kept to simple lines, is not too strictly naturalistic, and is more pleasing and artistic than a too realistic rendering.

In flower painting it is well to have in mind a general color scheme, also to adapt as nearly as one can the subject of design to the form to be decorated. Either fit the design to the form or secure a form that will fit the design desired. If one space of color is too large or too small for the others the balance is lost, even though the harmony in color is good. There must be a central point of interest and all the rest of the design lead up to it and emphasize it. A piece of china decorated naturalistically and with no point of interest is bad enough but, with several, is confusing, looks spotted, and does not hold together. Study nature closely, observe the beautiful forms of flowers, the outlines and texture, pull them to pieces. Make water color studies of parts, and of the whole. The backgrounds for flower paintings must be soft and harmonious, repeating the tones used in painting the blossoms and leaves.

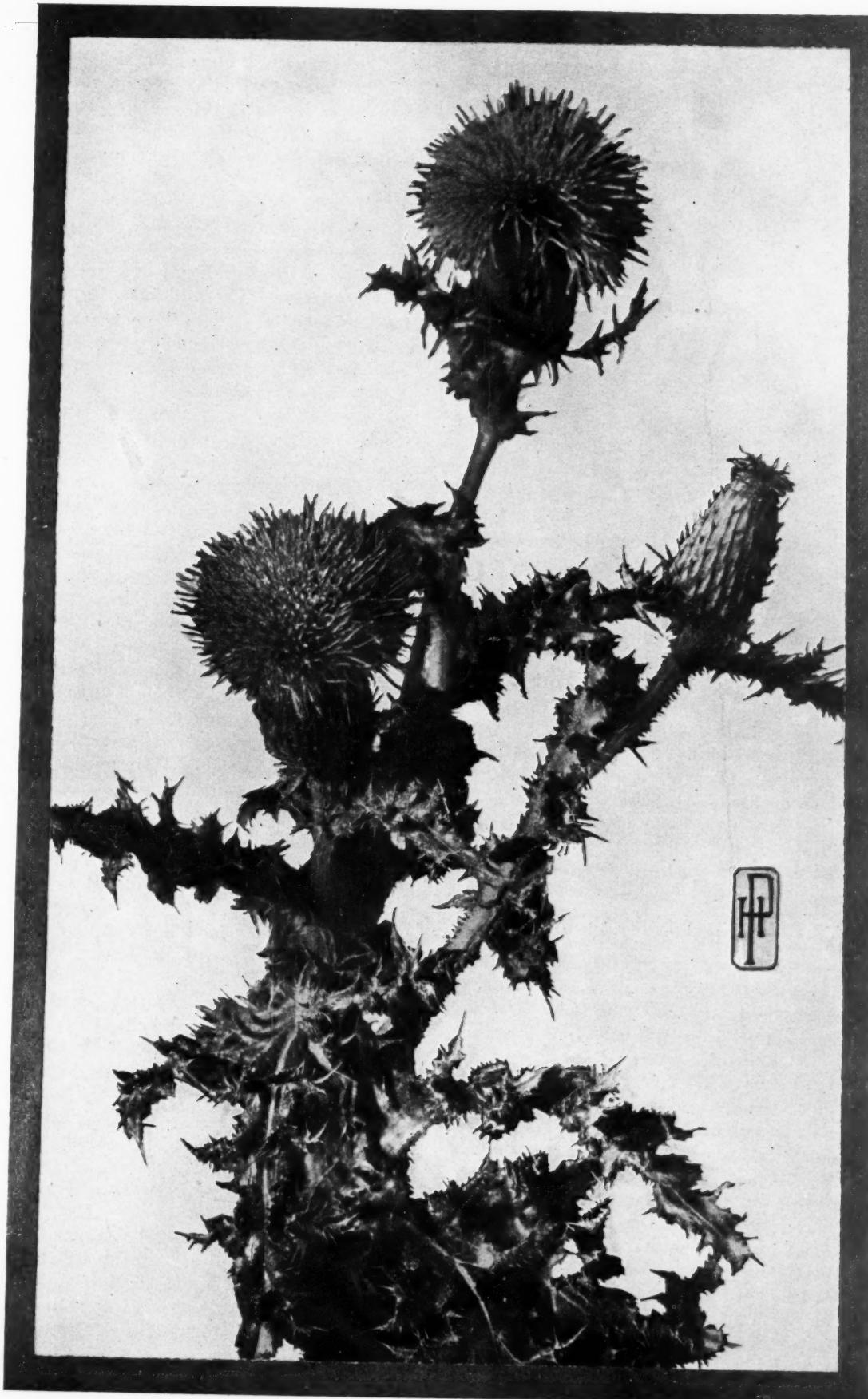
Work for the first fire as broadly and simply as possible.

Let each stroke be sure and telling, working back over the painting as little as possible, reserving detail and bringing together by flushing and dusting in color for the second and third fires. It is advisable to lay in the entire piece for the first fire at one sitting, working the background, flowers and leaves along together, softening the one into the other, thus avoiding hard lines and sharp edges, and patches of color that will not blend. If it is a large piece the color must be kept open for working by adding to the usual mediums a little clove oil, though if one works with lavender oil, this is rarely needed. It is a good plan to begin with shadow flowers and leaves and work from the darkest up to the lightest and more prominent ones. Indicate with crayon pencil (if a beginner) the main features of the design but do not draw it in precisely and exactly. It is almost impossible to keep a naturalistic design from stiffness if one has to follow an exactly drawn flower, leaf or stem. In fact the design generally seems to suggest itself as one works along. A dark spot here, a light there, a shadow, or a leaf or flower seems to grow of its own will out of the background or general mass of color, and behold in the end you find something very different perhaps from the study you started out to copy or make, but you find you have something equally as charming and of your own creation.

Nearly every teacher has her especial make of colors and a special flower palette that seems to her the only one from which to work. In this article the colors given are the ones from which the writer has obtained the most satisfactory results (Fry's powdered colors, unless otherwise stated); the color palettes given for use in the painting of various flowers, those that she has used when working under very experienced teachers and from notes taken at that time, also some very excellent facts as to the best colors to use for a given flower, selected from the directions given from time to time in the KERAMIC STUDIO, all of which have been tried and tested by the writer and found entirely dependable.

Every china decorator wants to paint a rose, generally right away, a large one, no! well then a small one, be it pink, white, red or yellow, forgetting that small things are oftentimes the most difficult. In the hands of the amateur decorator the rose is the most abused of flowers. It is the most admired, "Every body knows what a rose is like." hence they think it will be easy to paint it. Whilst if the truth were known the simplest little rose that grows is so perfect a thing, is so elusive in its beauty that only the master decorator can seem to catch and hold its charm.

In painting roses and indeed in all flowers there must first be a well laid color, good modeling, and proper handling and light and shade and this must be accomplished for the first firing. In painting white roses or creamy roses the shadows play an important part, as in these roses the modeling makes or mars them, they have no color to fall back on. Use for shadows, Violet and Yellow with a bit of Dark Green in deepest shadows or a touch of Pearl Grey, this cools and deepens. For the very faintest shadows use Yellow and Pearl Grey. If the rose is full blown the center will be "rich and sunny" almost golden hearted, use Yellow and Yellow Brown. If somewhat closed, the center will be darker, use Brown Green and Yellow. Lay in color for first fire in broad flat washes keeping the green leaves pretty flat in tone. Tone the greens for leaves with violet colors; if a few touches of warm, rich foliage be desired use Carnation with Brown Green. This is good to use in modeling stems and thorns. For soft shadowy leaves use Carnation and Violet.



THISTLES—PHOTOGRAPH BY HELEN PATTEE

(Treatment page 88)

In second fire glaze Yellow over the center of rose, work up detail markings. Glaze leaves with washes of Light or Dark Greens as the case may be. In first working keep the edges of light roses and leaves light and crisp, softening and fading others off into the background. In the second or third fire add detail, dusting and flushing a part or the whole painting to bring it together.

Pink Roses—Use light wash of Rose with touch of Yellow added (this softens tone and prevents pink turning purple in firing). Or use Osgood's Standard Pink, which is always reliable. In center of rose use Vance Philip's Special Rose; over high lights put a light wash of Yellow. For shadows use Violet and Yellow and touch of Pearl Grey; for warmer shadows, Yellow Brown and Brown Green.

For deeper pink roses use a deeper wash of the Pink and in center Special Rose and Ruby. Tone greens for leaves with Violet, shadow leaves and buds Violet and Carnation. For the background for delicate pink roses mix Ivory and Lavender glaze with the colors shading off into a cool green.

Red Roses—For light red roses use first Rose and Deep Purple. Second fire, use in darkest parts Deep Purple.

For dark red roses, Deep Purple or Ruby for lightest, for any very light petals a wash of Rose if pinkish, if bluish a wash of Copenhagen. Where outside petals join calyx use a little touch of Yellowish Green. First fire should be hard. The darkest part of the rose may be in last fire touched with Finishing Brown. For this treatment of red roses in succeeding fires strengthen and retouch with same colors. Another good palette for red roses is to use first, Deep or Ruby Purple and little Pompadour, second, wash of Pompadour Red, darkest part Finishing Brown, third, wash of Ruby Purple. In painting red roses the colors must be well grounded, not put on too thick, else they will scale, spot or turn brown. Red Roses must be painted on in a good even wash and not worked over after being laid on. Pompadour alone is not a good color for roses, is used with Rose for second fire in painting pink roses or with Ruby Purple for red roses.

For American Beauty Roses use, first, Rose and shade with American Beauty, second, American Beauty and Ruby Purple in center of rose, third, strengthen and put in detail.

Violets (Single)—In painting violets care must be taken to preserve the beautiful texture of the flowers to keep them the winged beauties they are. For light flowers use Violet No. 1, center, Yellow with touch of Yellow Brown. On the three lower petals near the center there is a bit of yellowish green, use Apple Green and Lemon Yellow. Darker flowers use Violet No. 2 and a little Royal Blue (Mason's) sometimes Violet No. 2 pure, again a touch of Banding Blue. Do not get them too purple for first fire, this can be added later if too blue by a wash of Rose. A very effective treatment is to paint in a bluish, purplish background fading into lighter tones. Mass in a lot of darker violet colors and wipe out with brush the shapes of the lighter and more prominent violets, putting in a wash of the lighter tones, working out the lighter leaves and stems from the background in the same way, putting in washes of Green where they catch the light, using Apple, Russian, Brown and Dark Greens, keeping leaves flat in tone and tender in color, the darker ones taking mostly the purple tones when they touch the background. The violets must be worked delicately, edges of lighter flowers crisp but not hard, keeping a good deal of light for first and second fires. Royal Purple is an excellent

color for violets and always when a good purple is desired its use is recommended.

For white violets use Grey, shading for petals Yellow, center touch of Yellow Brown, delicate shading of Green on three lower petals near center and on some of the outer edges of the petals a touch of Pink.

Double violets are more blue in tone than single ones. Use two parts Royal Purple to one part Banding Blue for the dark flowers. Banding Blue for half tones, white china for high lights, for a dark purple use Royal Purple, Aztec Blue and a little Black. Start with background and work out as in single violets leaving plenty of high lights, have no hard edges. Second fire, wash of Aztec Blue over dark flowers, Banding Blue over light ones. Tone greens for leaves with Black. Third fire, wash of same color as for second working. Put in markings and detail.

Nasturtiums—There are so many varieties of these flowers with such varied markings that it is difficult to be specific. For the yellow ones use Albert Yellow, Yellow Ochre or Yellow Brown shading them with Deep Red Brown or Blood Red, markings of Finishing Brown. Yellow nasturtiums may also be painted with White Rose for first fire, second, glazed with Yellow. Dark red flowers, Blood Red glazed with Ruby for second fire, with sometimes a touch of Dark Brown. The bright red nasturtiums paint with Deep Red Brown, veins in Blood Red, glaze with Carnation. For yellowish red ones use Yellow Red, retouch with Albert Yellow. For markings for light flowers use Carnation, for darker, Blood Red and Ruby.

For still other nasturtiums use a wash of Flesh, add Pompadour for shadows, dark stripes, Red Brown or Ruby. Leaves, Dark Green, Shading Green, Lemon Yellow, Yellow Brown. Cool Grey Green for stems and under side of leaves and seed pods.

For very deep red blossoms use Blood Red and Violet of Iron (Gold Grey).

Geraniums—In painting these flowers, work flowers and background at the same time repeating in background the colors used in leaves and blossoms. Put in dark mass of flowers and work out lighter forms from that. For brightest red use Pompadour and Blood Red. For darker ones Blood Red and Brown Pink. The leaves Brown Green and Olive Green, the lighter ones Albert Yellow and Yellow Brown, modeled with Hair and Finishing Brown. Dust Blood Red over darkest flowers and leaves. Second fire, retouch with same colors. Flush flowers with Carnation.

Pansies—Pansies are even more varied as to color and variety than nasturtiums, combining the yellows, rich blues, purple, violet and lavender shades, along with the velvety browns and red brown pansies.

For the dark purple use Banding Blue, Ruby and Black, for light purple Violet No. 2. For a deeper and more blue color, Violet No. 1; centers, Lemon Yellow; veins, Deep Purple and Black.

Model white pansies with Pearl Grey Blue and Violet. Use for the pansy, Banding Blue and Violet No. 1, sometimes Royal Blue and Ruby. For yellow pansies, Yellow, shaded with Yellow Brown or Violet and Yellow, or Blood Red and Hair Brown. The leaves are a cool green, use Apple Green and Violet, Shading Green and Violet, Brown Green, Dark Green and Yellow Green.

Forget-me-nots—The best effects are obtained in painting these pretty blue flowers by putting in a soft toned background and leaves, then wiping out the flowers with a brush and putting in wash of the blue color. Deep



MALLOW—ADELAIDE ALSOP ROBINEAU



(Treatment page 83)

KERAMIC STUDIO

Blue Green used very light, modeled with the same color, otherwise they are apt to look stiff and solid instead of the dainty and airily little flowers they are. The center is Yellow with a touch of Yellow Brown or Deep Red Brown. Pink blossoms and buds light wash of Rose, shadowy ones Rose and Copenhagen, for very dark flowers an occasional touch of Deep Blue. Leaves and stems, Yellow Green, Brown Green, Dark Green and occasionally touches of Yellow Brown.

Chrysanthemums—For the white blossoms use Violet and Yellow deepened with Dark Green, Yellow for the centers. Also a very delicate grey for white flowers is Pearl Grey with touch of Yellow. If one wishes to change after first fire these flowers into pink or yellow it is easily done by using a wash of Standard Pink. Or Lemon Yellow for light and, for deeper, Albert Yellow and Yellow Brown.

For dark red chrysanthemums use Dark Purple, Pompadour and Finishing Brown with wash of Ruby Purple for second fire.

Tulips—Shade white ones with Copenhagen Blue and Rose, near stems use Olive Green. Shade pink ones with Rose and deepen with Ruby Purple. For yellow ones use Albert Yellow, shade with Blood Red.

Rambler Roses—Carnation for first fire, Yellow and Yellow Brown for centers; shadows, Rose and Blood Red. Second fire, wash of Rose. Usual greens used for rose leaves.

Dandelions—Should be painted in broad flat washes using a bright, strong Yellow, modeling in Violet and Yellow Brown. Leaves and buds a crisp green using Brown, Moss and Dark Greens, toned with Violet; stems, a pale green.

Wild Roses (Pink)—Blossoms, Osgood's Standard Pink, shadows, Pink and Copenhagen Grey. Darker flowers Rose and Ruby; darker still, wash of Ruby powdered with Brown Green. Centers Lemon Yellow, touches of Brown Green and Blood Red and Yellow Brown.

Yellow Wild Roses—Lemon Yellow shaded with Grey. Darker ones Yellow Brown with grey shadows. Second fire retouch with Dark Yellow and Brown Green, Yellow Brown in centers.

Carnations—Use Rose or Osgood's Pink for the light pink blossoms, American Beauty for the darker ones, shading with Violet No. 2 and a little American Beauty mixed with it. Rich red carnations Blood Red and Ruby glazed with Carnation.

Poppies—Carnation for light ones, Blood Red and Blood Red and Ruby for darker ones. Second fire, Carnation, centers, Violet and Black.

For light yellow poppies, Lemon and Egg Yellow. First fire, centers, Green and White, stamens, Deep Yellow. Second fire, tone Yellow a soft greyish yellow. Violet and Carnation mixed make a good shadow color for red poppies. Greens for leaves toned to greyish color with Violet. For centers of dark poppies, Violet and Black, for lighter ones Violet and Dark Green. Use Violet and Yellow shadows for light poppies.

Asters—Banding Blue and Violet for the light purple. Violet and Royal Blue (Mason's) for the dark purple, centers are Albert Yellow and Olive Green. Flush pinkish flowers with Rose, light purple with Banding Blue and dark purple with Violet and Ruby.

Clover (pink)—First fire, Pompadour for pink, Lemon Yellow and Apple Green up towards the calyx, shadow side Pompadour and Copenhagen. Light part of leaves Lemon Yellow and Apple Green. Second fire, wash rose

over blossoms and accentuate markings with same. Shadow leaves, blossoms and stems, Copenhagen and Rose. Other stems Light Green modeled with Shading Green, Dark Green and Brown Green.

GENERAL REMARKS.

In painting flowers remember the complimentary color of yellow is violet or lavender and you will find the shadow tones by adding violet to yellow. For red the complimentary color is green (also blue and yellow mixed). For blue the complimentary color is orange, obtained by mixing red and yellow.

In purple flowers such as fleur-de-lis use three-fourths Dark Blue (Dresden), one and one-fourth Lacroix Ruby Purple, this makes a good purple for nearly all purple flowers, also Fry's Violet No. 2 and Royal Purple can always be depended on.

Light yellow flowers may be painted with White Rose and glazed with Yellow. For yellow flowers such as jonquils use light wash of Yellow; in centers, Orange Red and Yellow Brown. Shadowy leaves, Copenhagen Blue and a little Pink. Leaves in blue green tones. For dark rich reds like currants, poppies, geraniums, nasturtiums, etc., use Blood Red and Ruby glazed with Carnation

MINIATURE FLOWERS.

Small Roses—In painting small roses or any small flowers it is a good plan to hold in mind a definite color scheme, if the flowers are pink use shades of that color in the general scheme; if yellow, shades of yellow and violet, not a medley of pink, yellow, red and purple. For small pink or creamy roses, Rose near center and Rose and Yellow for outside petals. For a deeper pink a touch of Rose and Ruby in center of some of them. Small pink roses may first be painted in Light Yellow and Carnation in center, second fire wash of Rose.

For small yellow roses, first, Primrose Yellow; center, touches of Yellow Brown; shadows, Violet No. 2 and Yellow Brown. Shadow roses, Violet of Iron and Yellow Brown.

For dark red roses (small) Ruby, first fire. Second fire, Roman Purple. Leaves or small roses soft, tender green, Brown and Apple Green, Violet No. 2 with Light Green. Violet of Iron and Brown Green for warm, deep shadow leaves.

Heliotrope may also be classed with miniature flowers. For light tones use Blue Violet (No. 1), little Turquoise Blue, model with Deep Violet; Yellowish Green for centers; shadow flowers, Violet No. 2 and Grey; leaves, Yellow, Olive and Blue Green, a wash of Rose when a pinkish tone is desired. Much depends on the handling of light and shade; leaves simple and flat.

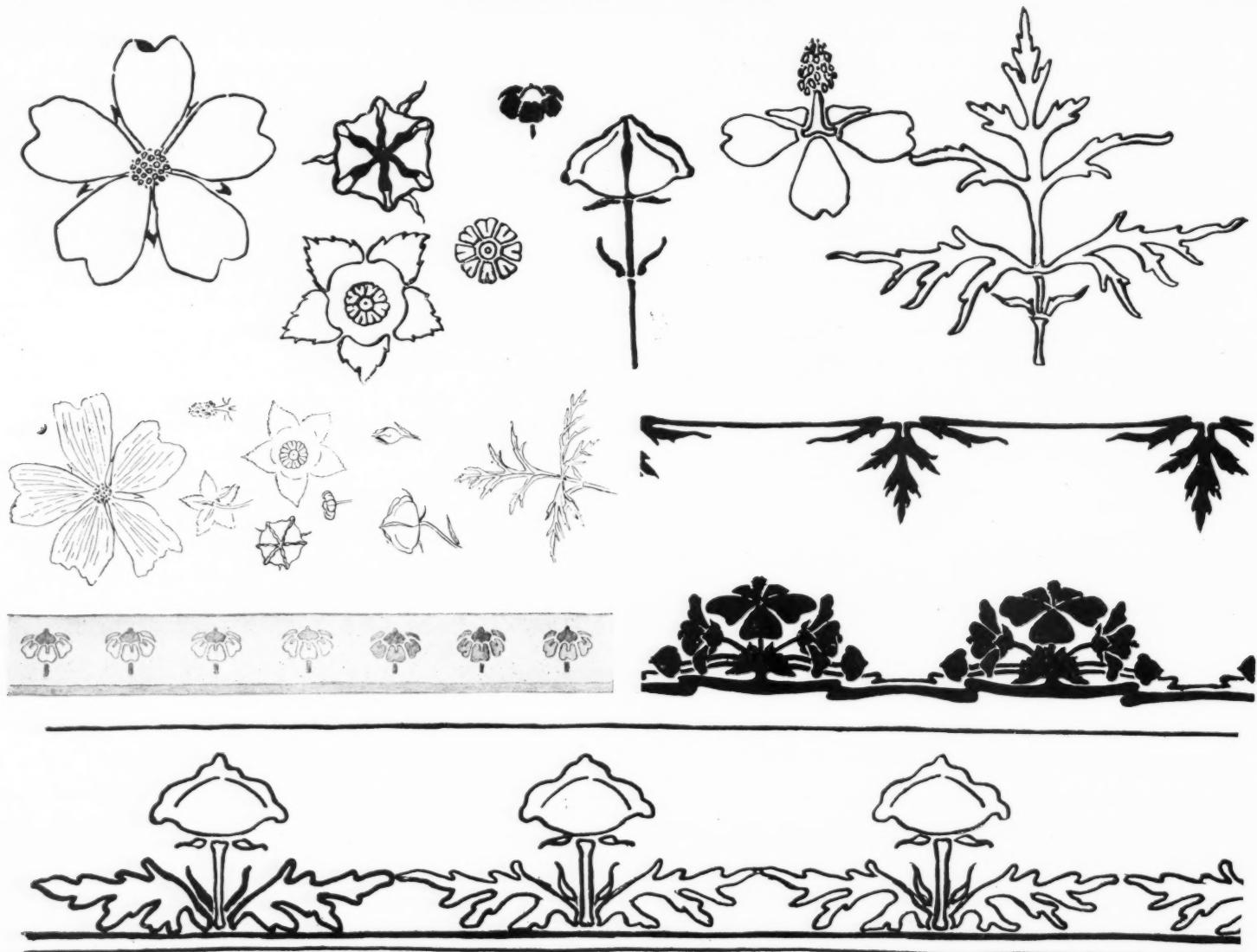
Lilacs—These small flowers require careful modeling to obtain desired effects. The design should be washed in with Violet No. 2 and little Deep Blue Green, then with brush take out shapes or light flowers, these to have a wash of Lavender. Centers, Yellow; buds, soft green; second fire, retouch and strengthen. Add a touch of Rose to Violet to get a pinkish tone. White lilacs are treated in much the same way using the Grey tone to model with.

Small Asters—For the darkest use Ruby, Royal Blue and Black, next shade, Banding Blue and Ruby. Lightest flowers Blue Green and Violet, leave some flowers almost white for first fire. For pink flowers, Pompadour, Albert Yellow and Olive Green in centers. Flush pink flowers with Rose, bluish ones with Banding Blue and darker ones with Violet and Royal Blue.



MALLOW, DETAILS—EDITH ALMA ROSS

(Treatment page 83)



MALLOW—DETAILS AND BORDERS—ADELAIDE ALSOP ROBINEAU

FLEUR-DE-LIS (Supplement)

Rhoda Holmes Nicholls

TREATMENT IN WATER COLORS.

TO make a satisfactory copy of the fleur-de-lis study prepare the paper by moistening it and placing it over wet blotting paper on a board. Draw with a red sable brush with firm point and Cobalt Blue the whole design. Then wash in the background using Indigo, Raw Sienna, Aligarin Crimson and Hooker's Green No. 2. For the flowers use French Blue, Aligarin Crimson, a little Black, Lemon Yellow and Carmine and for the leaves Hooker's Green No. 2, Black, Aligarin Crimson and Lemon Yellow. The sharp accents must be applied when the paper is comparatively dry. These accents are very important and the life of the study depends on them. In case the brilliancy of the paper has been lost, use Chinese white thickly with a little of the local color.

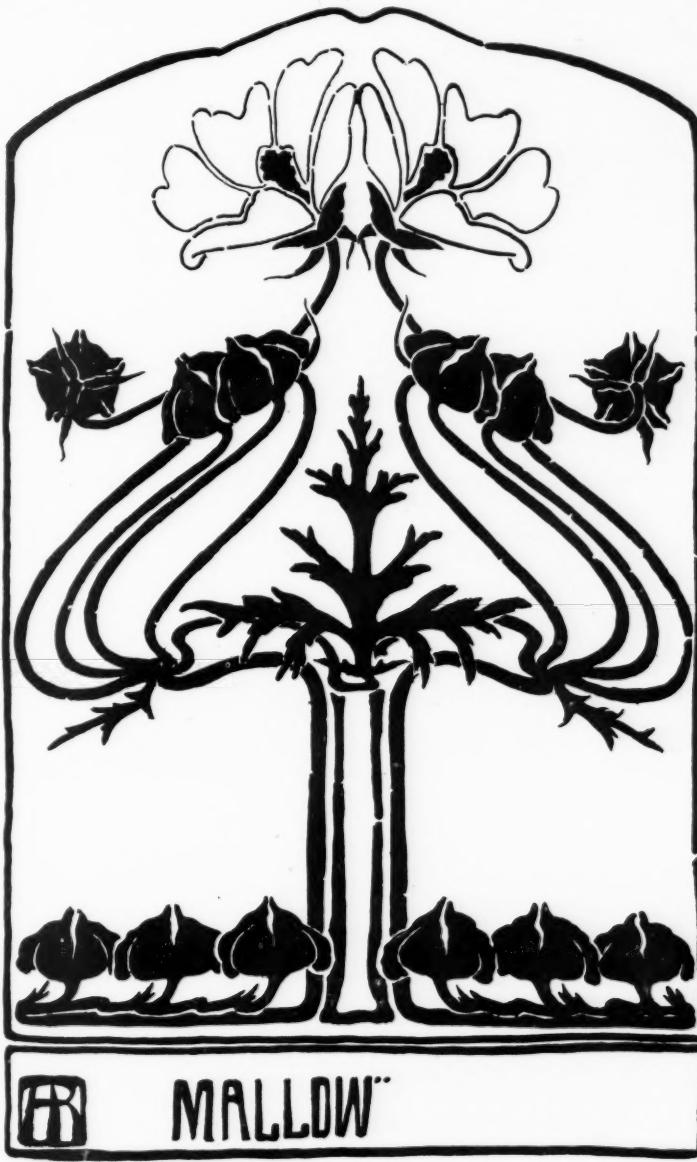
CHINA TREATMENT—F. B. AULICH

[Reproduced from September, 1901, K. S.]

For china painting I would advise the study be applied to tall shapes or where a long stem can be introduced. The fleur-de-lis is also prettier when painted in the natural size. The flower is a difficult one to paint, and careful attention must be paid to the drawing. For the violet tints in the upper petals use Turquoise Blue mixed with a little Rose,

the quantity of both depending on the depths of the violet to be desired. If you wish a pale lavender use Air Blue instead of Turquoise in the mixture. For the lower dark petals use Crimson Purple with Banding Blue. For the center and inside parts and the narrow shaped stripes down the center of each petal curling downward use Lemon Yellow and shade with Albert and Yellow Brown. Do not forget the purple veins in the petals which lose themselves in the yellow center. The three petals hanging downwards are always darker than the others.

When you paint the white fleur-de-lis use a grey made of Yellow Green and Violet, first lay in Lemon Yellow, Blue and shade with Grey. There are purple veins in the lower petals also. Yellow Green, Blue Green and Shading Green can be used in the leaves. For the distant greens use more Blue. The general character of the greens in this plant is cold in tone, but as in all paintings use warmer colors in the leaves, etc. For the first firing you may lay in color scheme as given above using colors very oily for the painting of backgrounds also. The background is laid in for the second firing, which I consider more practical for the less experienced painter, as he can change the color scheme and effects to suit the individual taste, and if not successful can wipe off the tint without destroying the design. The last firing I use for finishing and accents and a general rounding up of the color scheme and light and shade.



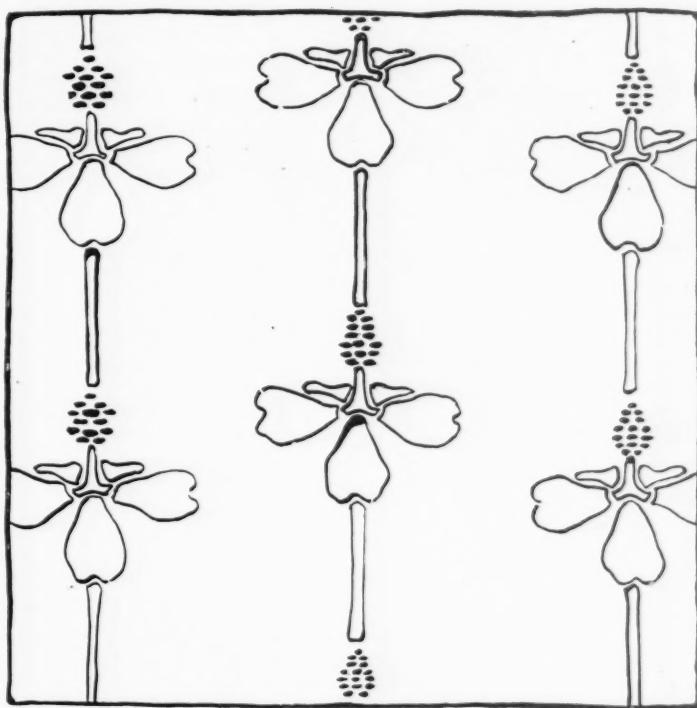
MALLOW

THE MALLOW

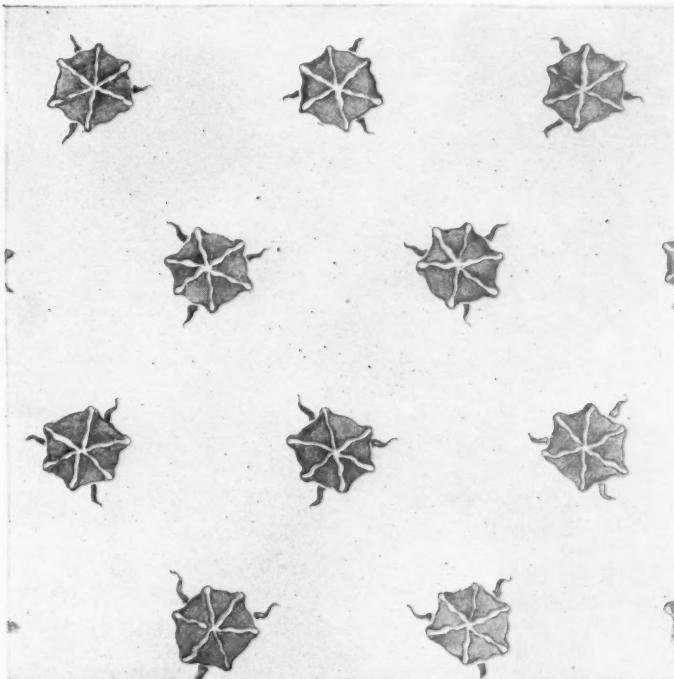
Adelaide Alsop Robineau

ONE of the most decorative of wild flowers is the Mallow whose seed pods make the little "cheeses" with which children are so fond of playing. The flower is a delicate lavender pink, reminding one strongly of a miniature Hollyhock, to which family it belongs. There are several varieties of Mallow, the one drawn by Miss Ross being quite different in several points, the flower petal being wider, as also the lobes of the leaves. The two decorative arrangements in panels can be used as repeated units on a tall piece, such as a vase or pitcher. The symmetrically arranged panel, somewhat suggestive of art nouveau can be used also as a repeat in a decoration. The all over pattern No. 1 is very effective on the neck of a vase in gold and enamel or in flat enamels on the body of a piece combined with a wide border at the top.

No 2 is more suggestive of a silk pattern and No. 3 of a dimity or wash goods design, but the units can easily be re-arranged for china decoration. The little narrow border can be used well in combination with the all over pattern No. 1 or alone. A good color scheme in flat enamels would be, center and stems olive green, petals dark blue, ivory ground; or center and stems brown, petals deep cream, yellow brown ground. The other two borders can be executed in flat gold or gold and color



No. 2



No. 3



No. 1

PLATE AND BORDER—SWEET PEAS (Page 86)

Emma A. Ervin.

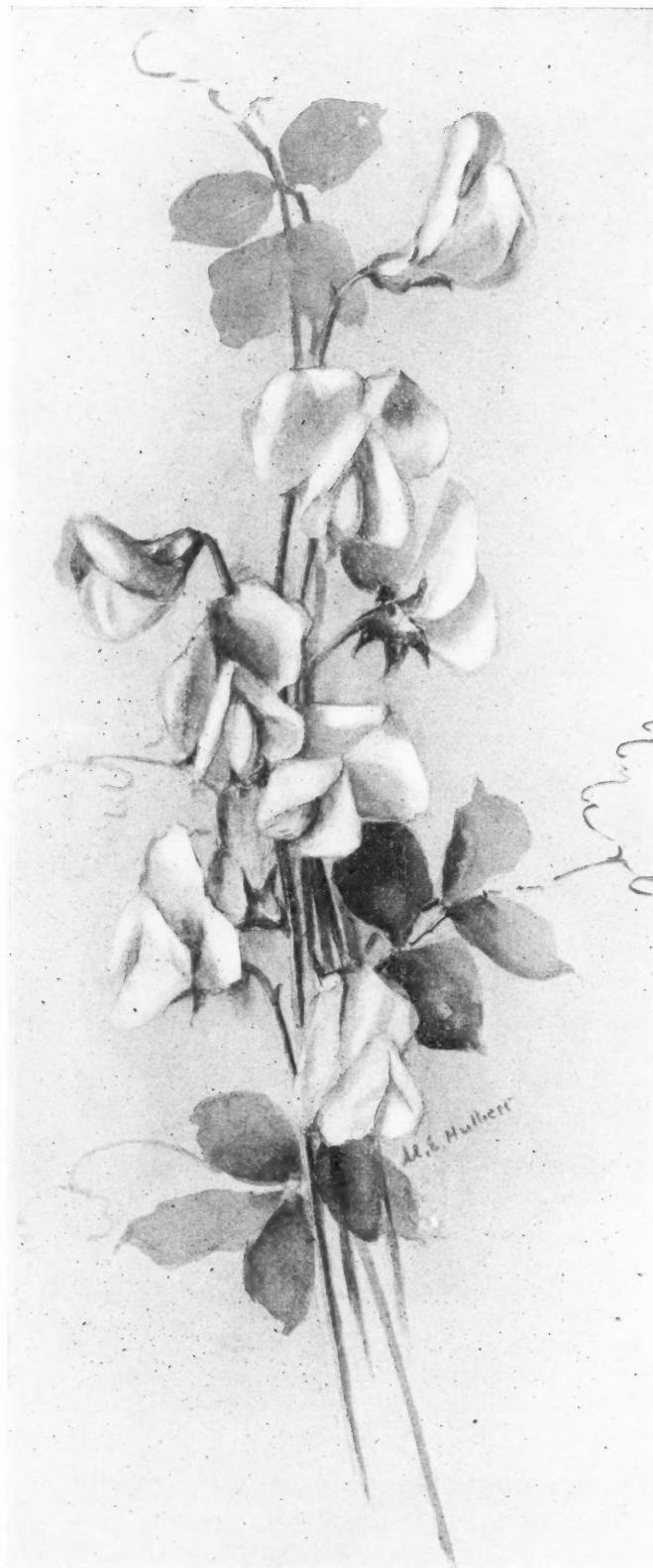
TINT the background with Chinese Yellow in the center and Yellow Ochre with a touch of red for darker edge. The leaves and stems should be in grey greens to harmonize with the background. Use a delicate pink in the open flowers and a slightly deeper pink in the buds.

* *

DOLICHOS

A. Rosser

THE blossoms of the dolichos are a rather bluish lavender shading to darker reddish tones. The seed-pods, stems and veins of leaves are dark purplish maroon. There is also a white dolichos—the flowers of which are a pure clear white—seed pods and stems a greenish white.

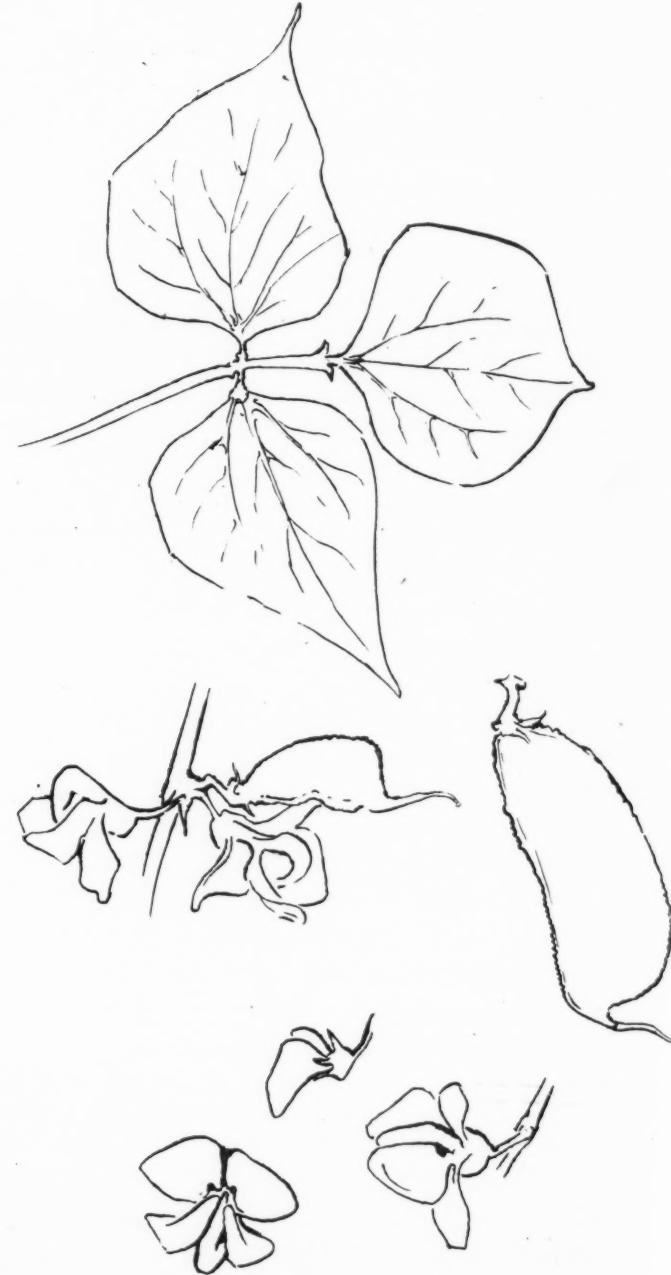


SWEET PEAS

Maud E. Hulbert.

THESE sweet peas may be either white or a very delicate pink. The ground might be either a very light green, Apple Green perhaps, with a very little Olive, or a grey, Copenhagen and Warm Grey.

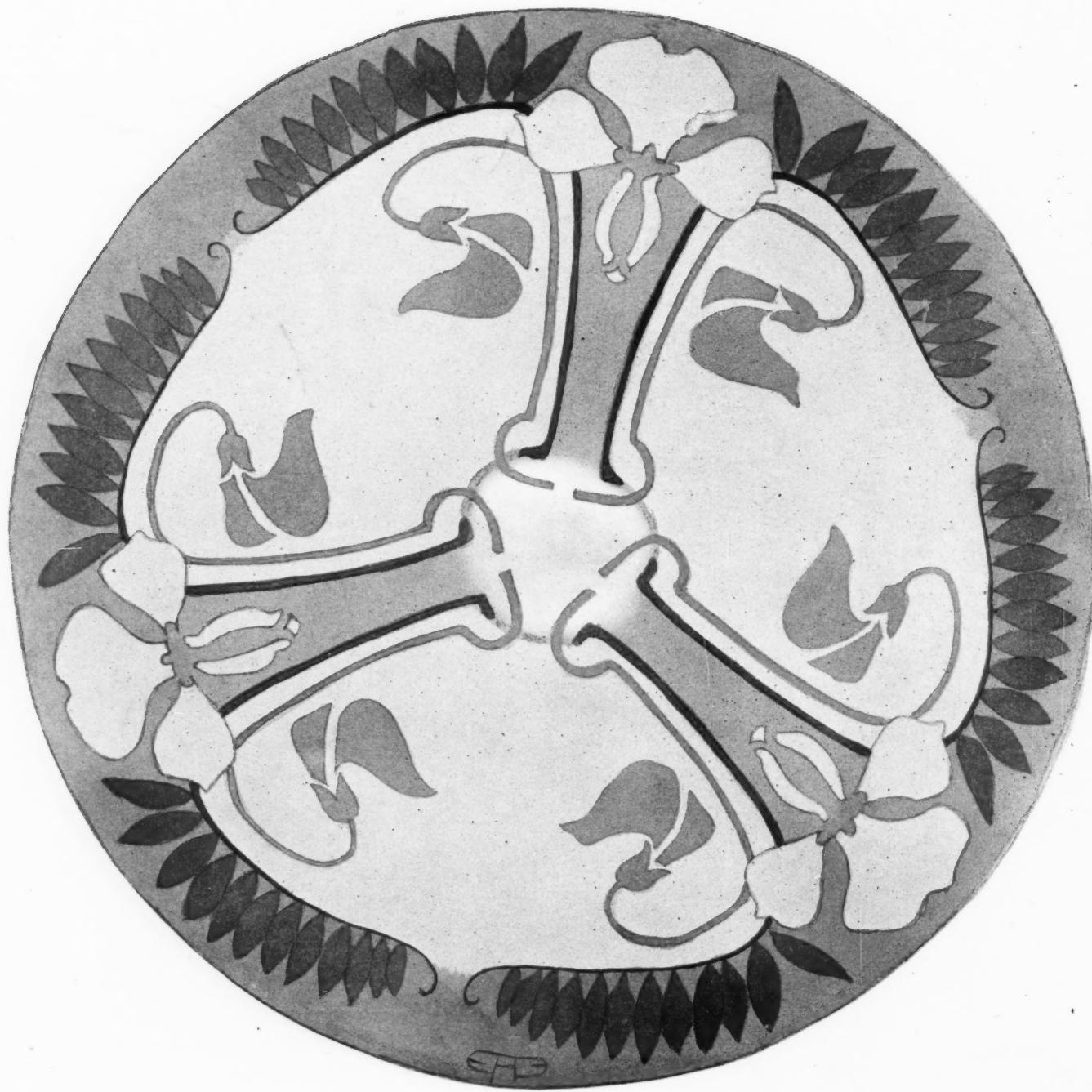
If the peas are white the palette would be Brown Green, Deep Blue Green, Lemon Yellow and Warm Grey, and if they are pink Pompadour Red, Warm Grey and Lemon Yellow, or Rose, Lemon Yellow and Brown Green.



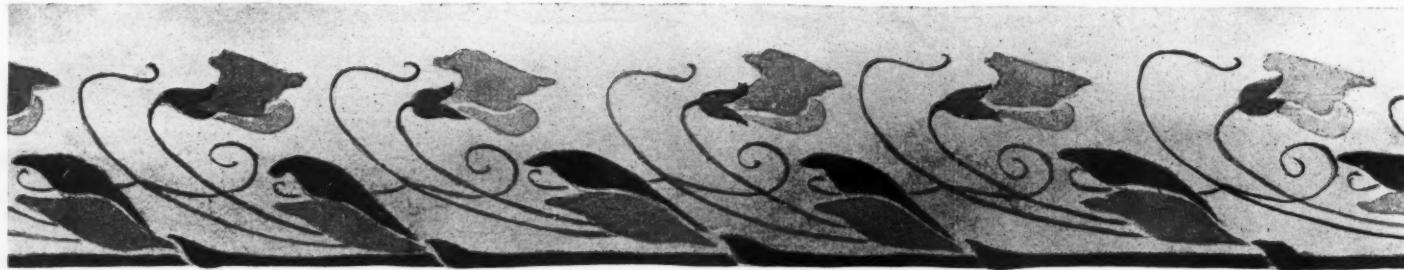
DOLICHOS—DETAILS—A. ROSSER



DOLICHOS—AUSTIN ROSSER



SWEET PEAS PLATE—EMMA A. ERVIN



SWEET PEAS BORDER—EMMA A. ERVIN

(Treatment page 84)



Rhoda
Holmes
Nicholls



FLEUR-DE-LIS—RHODA HOLMES NICHOLLS

AUGUST 1907
SUPPLEMENT TO
KERAMIC STUDIO

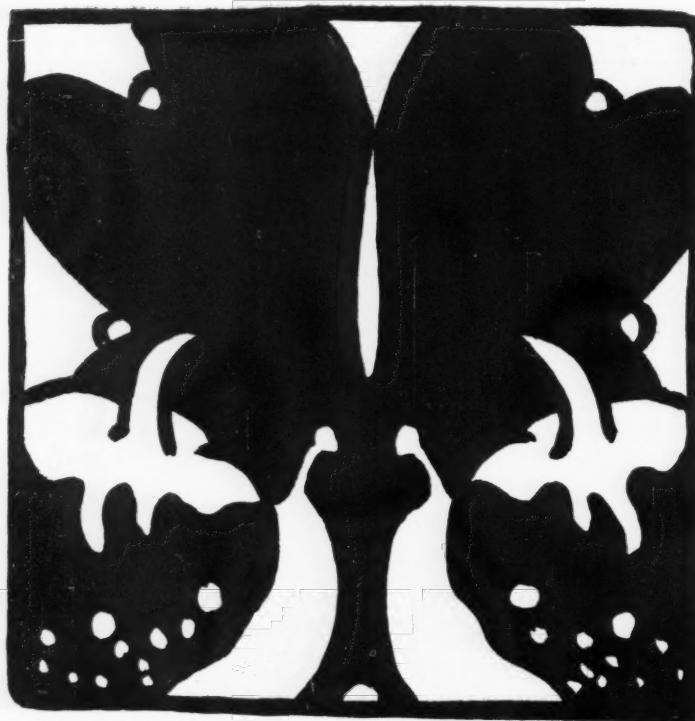
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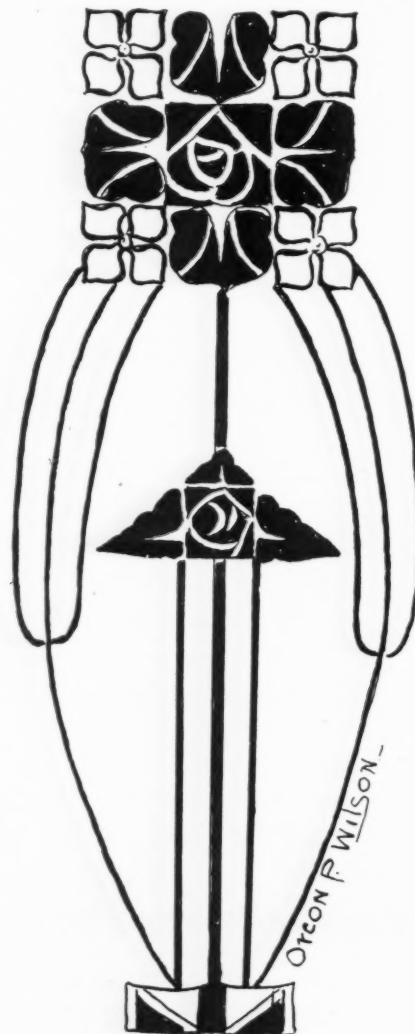


OXALIS—I. M. FERRIS

(Treatment page 90)



STRAWBERRY DESIGN FOR TILE—NANCY BEYER



DESIGN FOR VASE—MRS. O. P. WILSON

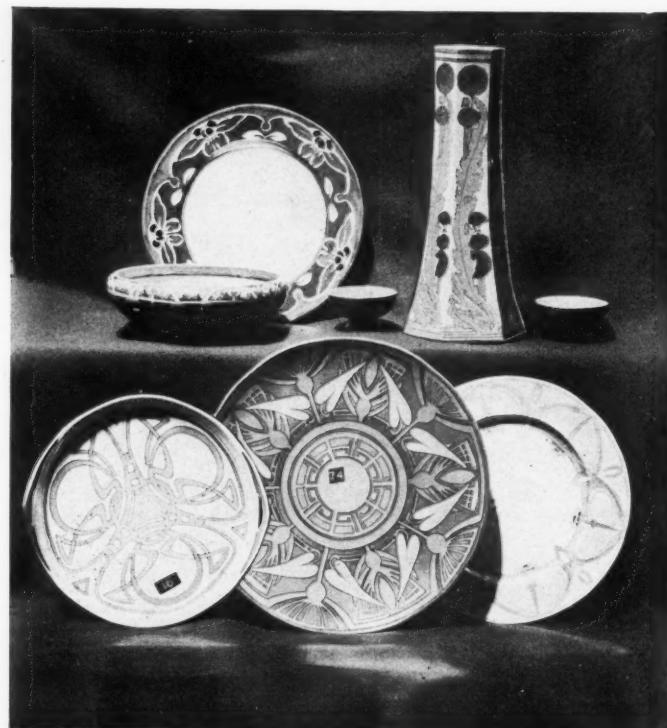
TREATMENT FOR THISTLE (Page 77)

Photograph by Helen Pattee.

H. Barclay Paist.

THIS subject is one of the most decorative of the wild flowers. The arrangement of this particular specimen within the space is especially fine. It is so strongly silhouetted against the background that a monochrome treatment is at once suggested. But if one wishes to carry on the natural colors, use a pale Lemon Yellow or Ivory Yellow for background. The blossom is painted with shades of purple, from pale lavender, (Fry's Lilac) to Pansy Purple. The greens, Grey Green and Dark Green, the dark portions being glazed or dusted with Moss Green.

This would be beautiful on a small vase in Copenhagen Grey against a delicate Ivory ground, also in tones of brown running from Yellow ochre to Dark Brown—with background of Neutral Yellow. Tint the background all over first and fire before beginning the study.



Ione Wheeler

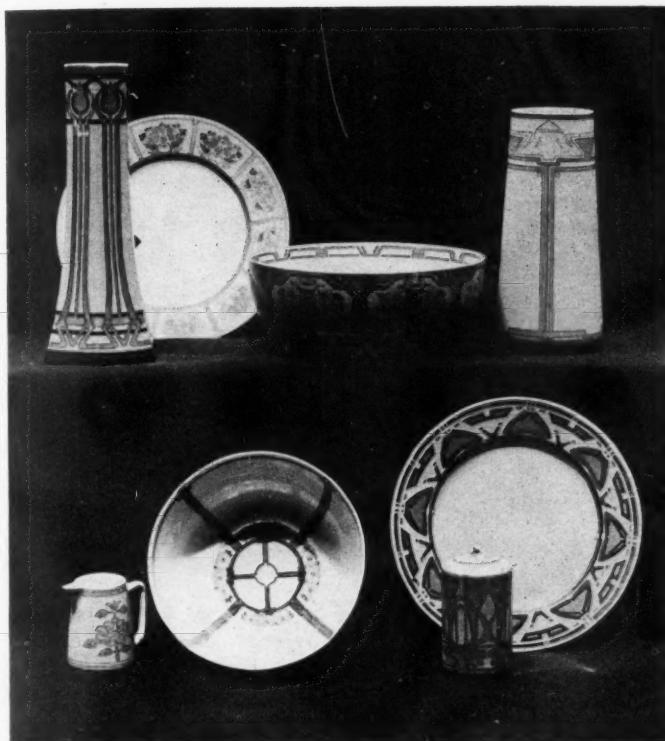
Evelyn B. Beachey

EXHIBITION OF THE CHICAGO CERAMIC ART ASSOCIATION

THE fifteenth annual exhibition of the Chicago Ceramic Art Association was held at the Art Institute of Chicago from May 7th to June 1st. The exhibition included the work of the National League of Mineral Painters, of which a detailed account will be given later. The exhibition was exceptionally fine this year, and included decorated porcelain and many beautiful pieces of pottery, both thrown and built.

Evelyn Beachey showed a number of pieces, all interesting examples of her individual style, strong both in color and design. Notable among them was a bowl which was very quaint in color and decorated in a geometric design introducing a rose motif. She also exhibited several good plates especially adapted for table service.

Lula C. Bergen's vase decorated with sweet pea motif was very beautiful in color as well as design, she also showed two pleasing plaques and other pieces.



Ione Wheeler
Ione Wheeler
Mary J. Coulter

Mary J. Coulter
May E. Brunemeyer

Ione Wheeler
Mary J. Coulter
Belle B. Vesey

Mary J. Coulter's work was exceptionally well executed, clever and original in design and color. A large bowl in soft shades of blue lavender, green and pink was one of the most interesting and attractive pieces in the exhibition. A smaller bowl in aster motif and a quaint pitcher in blue and white were very dainty. A plate in which the spotting was unusually good and striking in color, contrasted favorably with the subdued tones of the other pieces shown by her.

Nellie A. Cross had a very good exhibit of pottery, remarkable for its light tones in blue and green semi-matt glaze.

Mary A. Farrington was represented by a salad bowl, the design was very effectively done in green on a white ground. A smaller bowl decorated in dandelion bespoke the Springtime.

Helen H. Goodman's work was readily recognized by the neutral tints in coloring and broad style in handling.

The exhibition was greatly enhanced by the work of the new members, Helen M. Haines, May Brunemeyer and Eleanor Stewart. The Sidji creamer and sugar done by Helen Haines was most unique. May Brunemeyer's soft blues and pinks in her conventionalized flower forms made an especially attractive group to be shown on white damask. The design of Eleanor Stewart's green and gold plate is well adapted to an entire dinner service.

Special attention has been given this year to salad bowls and the one decorated by Ellen M. Iglehart attracted much attention in its colonial type.

Myrtle Lydeberg was represented by a plate which showed much strength in composition.

Among Mrs. A. H. Abercrombie's pieces was a large plaque very charming in color and design.

Cora A. Randall's vase in narcissus motif was very pleasing. Belle B. Vesey exhibited several good examples of pottery, also some over-glaze work, among which was a quaint little ring bowl, and a tea caddy in delicate tones.

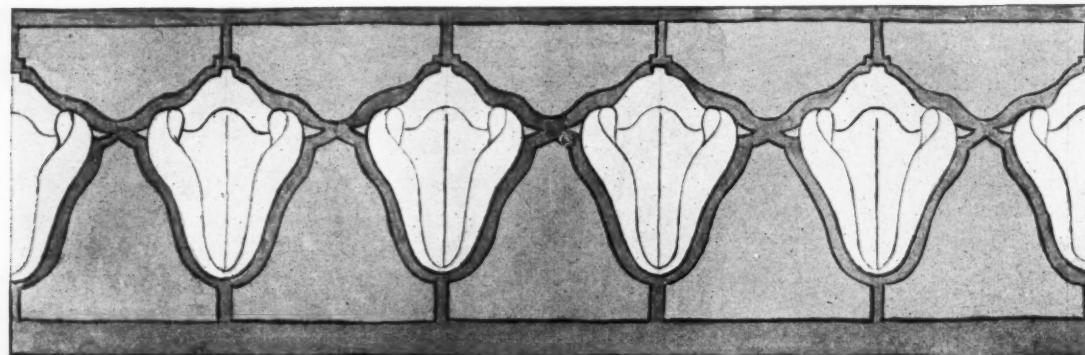


Mary J. Coulter
Cora A. Randall
Belle B. Vesey
Mrs. A. H. Abercrombie
Myrtle E. Lidberg
Eleanor Stewart
Mary J. Coulter
Nellie A. Cross
Evelyn Beachey
Mary A. Farrington
Ione Wheeler

Ione Wheeler's work showed strength and cleverness in design and execution. Among her entries was a vase exquisite in its formal design and dainty coloring, and a plate in blue and green enamels on white ground was exceptionally good. She also exhibited a vase modeled after her original design, known as the Wheeler vase, decorated in lustre with a conventionalized tulip, especially adapted to the shape.



Evelyn B. Beachey
Helen Haines
Evelyn B. Beachey
M. Ellen Iglehart
Lula C. Bergen
Lula C. Bergen
Evelyn B. Beachey
Helen H. Goodman
Nellie A. Cross



SWEET PEA BORDER FOR STEIN IN PINK, GREY AND OLIVE GREEN—ALBERT PONS



BUTTERCUPS—A. A. ROBINEAU

OXALIS (Page 87)

Ida M. Ferris.

THIS bright and highly enterprising little flower is a bright silvery pink on the right side with darker thread like lines running toward the center and a much lighter tone on the underside. The buds therefore are a pale pink with light green calyx. Leaves are a soft yellowish green.

For the flowers use Peach Blossom and Ashes of Roses to shade, with a few deeper touches of Rose or American Beauty in second fire.

The leaves are quite light except in shadow. Moss Green, Brown Green and Dark Green may be used with pale green stems.

Use a warm greyish undertone for background, Ivory Yellow in lightest parts, Ashes of Roses and Air Blue to grey it, with Persian Green and Dark Green in darkest places.

* *

TREATMENT FOR TRUMPET FLOWER

Mariam L. Candler

THE Trumpet Flower is one of our old fashioned garden vines and is very decorative. The flower whose name is descriptive of its formation is very gorgeous in its tone of coloring.

For the first firing, wash in the trumpet part of the flower with Albert's Yellow, shading with Blood Red, or Deep Red Brown. The cup shape requires careful modeling with reddish yellow tones. Put a touch of Yellow Green in the center for the stamens. The calex and stem are laid in with Moss Green shaded with Brown Green. The clusters of buds are kept in the soft grey green tones, with a touch of Yellow Brown for the high lights. For the leaves, use Yellow Green, Grey Green and Shading Green.

If the study is used on a vase the background may be a soft dark green gradually shading into a pale yellow (Chinese Yellow) at the top, or the tones of Dark Brown and Red may be substituted for the dark green.

For the second firing use the same colors accenting where necessary; when nearly dry, powder for the strong effects. Then glaze with Ivory Glaze over the brown tones or Green Glaze over the dark green effects.



TRUMPET FLOWER—MARIAM L. CANDLER

THE CRAFTS

Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.



No. 44

Ewer and Basin. Pewter. "The Arts." Composition and execution by J. Brateau, 1889. Musée du Luxembourg, Paris. Diameter 0.43 centimetres.

ART IN PEWTER

J. Brateau

(CONTINUED.)

A new style, the Louis XVI., succeeded the *rococo*, having nothing in common with it, either in form, or decoration; consequently everything in the pewter industry had to be created again. It was impossible to follow the new style, without employing entirely different molds, and there was then a dearth of good engravers and die cutters. Pewterers appeared not to know how to interpret in their medium the delicate ornament of the Louis XVI. style, and the industry rapidly declined to the point of disappearance, not to revive until a century later; this revival being due to a timid attempt of the writer of this article, who exhibited at a special competition for metal work,* two plates in pewter, one of which symbolizes the Zodiac, and is reproduced in our illustration No. 43. The results there attained appeared to surprise the most competent experts in artistic metal work, for the technique of pewter had been completely forgotten.

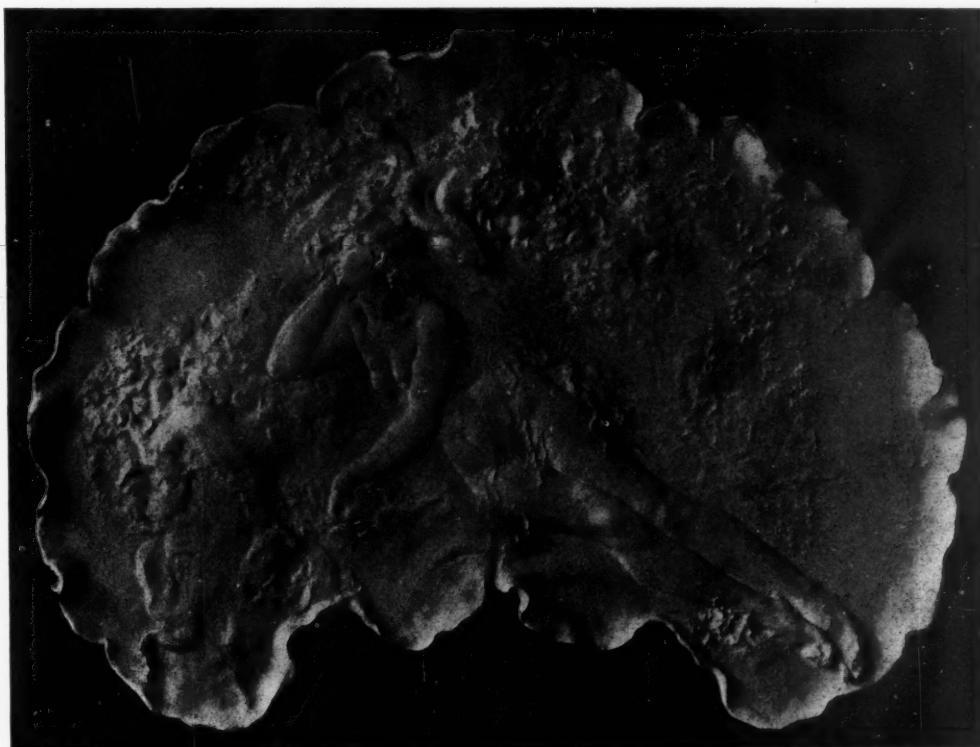
When in 1889 the writer produced the ewer and basin "The Arts," as well as other subjects, and a Louis XV. plate, the interest became general. Sculptors remarked at once the soft qualities of the metal and the artistic coloring which made it well adapted to statuary. The remarkable works in pewter by such artists as MM. Alexandre Charpentier, J. Desbois, Ledru, Jean Boffier, and others, show conclusively that such employment of the

metal is justified, when subjects are broadly treated by master hands. We take pleasure in here illustrating several subjects treated by these sculptors, who have kindly authorized us to reproduce them in the KERAMIC STUDIO.

A number of manufacturers, always seeking new ideas, seized their opportunity, and pewter pottery has been revived. We may add that at present, in many industrial centres, articles of this substance are manufactured in great quantity, and with varied ornamentation. But, as is often the case in industrial work, the canons of good taste are not always observed. Art suffers from the production of articles of cheap and easy manufacture, while cheapness and easy production are naturally the main preoccupations of industrial manufacturers. We earnestly hope that those interested in the decorative, or applied arts, will react against these commercial tendencies, and strive for artistic and technical value, which are too often forgotten. Commerce has abused the admirable qualities of pewter, in order to make it yield a maximum, considered from the commercial point of view. We have a right to demand from artists the production of works similar to some of the beautiful decorative objects which formerly made pewter the equal of the more precious metals.

(To be continued.)

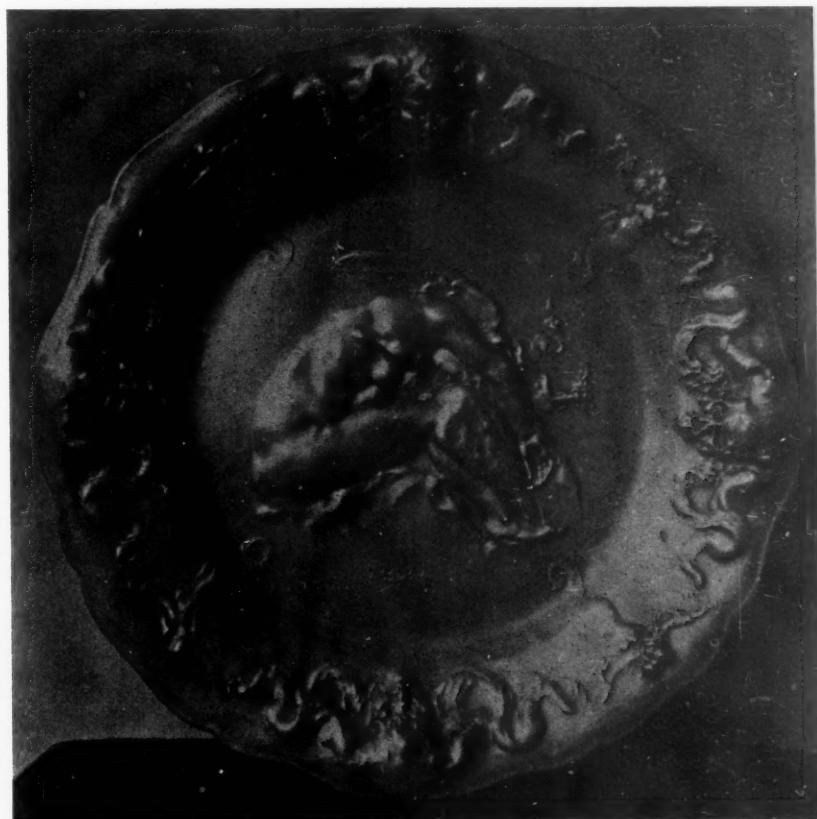
*Organized by the Union Centrale des Arts Décoratifs, in Paris, 1880.



No. 47
Large leaf shaped tray. (67 to 70 centimetres.) "Eve" Pewter, by Jules Desbois, Sculptor.



No. 45
Mask in Pewter. Made natural size. Modern work, by Jules Desbois, Sculptor.

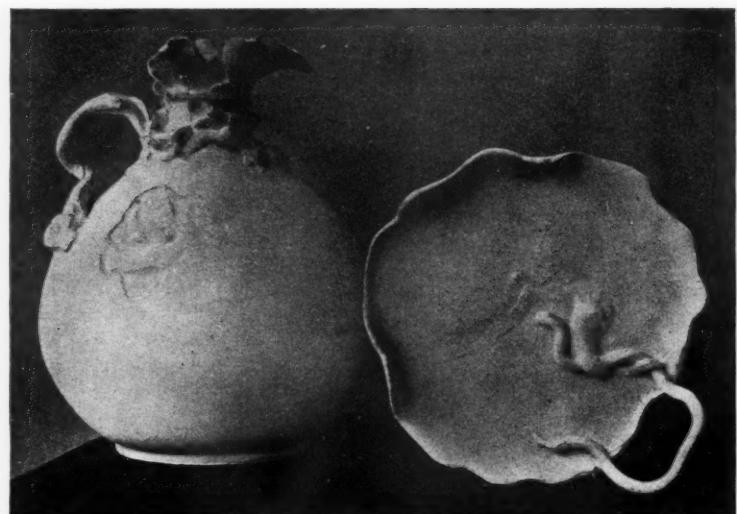


No. 48
Pewter Tray. "Leda." Musée du Luxembourg, Paris. By Jules Desbois, Sculptor.

KERAMIC STUDIO



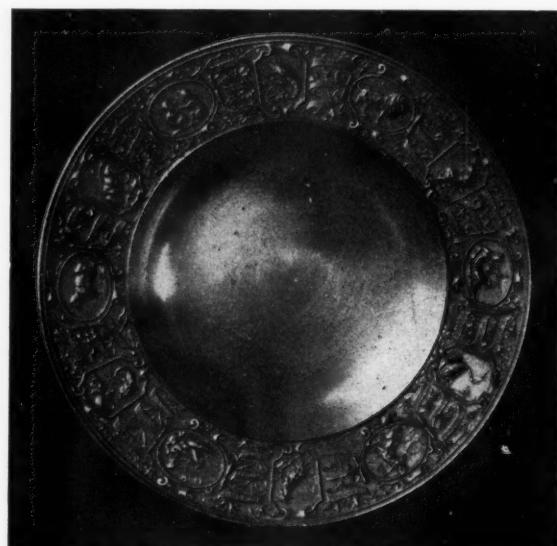
No. 51
"Morning Star." Pewter tray, modern work, by M. Ledru, Sculptor. Courtesy of Mess. Susse, Publishers, Paris.



No. 46
Gourd and tray. Pewter. Modern work by Jules Desbois, Sculptor.



No. 49
Fountain. Pewter. "Danaids, Narcissus, etc.", by Alexandre Charpentier, Sculptor. Musée Galliera, Paris.



No. 43
Pewter plate. "Zodiac." Composition and execution by J. Brateau.



No. 50
Pewter shell. Modern work, by M. Ledru, Sculptor. Courtesy of Mess. Susse, Publishers, Paris.



No. 2

De la Piété des Chrétiens envers les Morts. Bound by Padeloup, Paris, 1719.
Courtesy Chas. Scribner's Sons.

PRACTICAL BOOKBINDING

Mertice Mac Crea Buck

AMONG the arts and crafts that have begun to arouse the attention of women as possible avocations, one of the most fascinating is bookbinding.

It is well within the physical scope of a woman, it is cleanly, and altogether delightful, and offers great future possibilities, as the number of Americans increase who can indulge in the luxury of fine libraries. As this number is at present very small, most women binders eke out their livelihood by teaching.

As the work is taught by Douglas Cockerell, Cobden-Sanderson, and other famous binders, it takes two or three years to acquire a very modest degree of skill, for even the simplest "hand-bound" involves about fifty processes. I make these statements to satisfy the natural desire for knowledge of many women who would like to learn some form of handicraft which could be practiced in their own homes.

Time, patience, accuracy, and money are all required to make even a start in this craft. This is due to the fact that binding has not kept pace with the other applied arts in the introduction of labor saving devices. A hand-bound book is as much the product of physical labor as a piece of real lace. The processes remain the same as they were four hundred years ago, when the few volumes in existence were mostly confined to communities, like monasteries and universities, where they were subject to the wear and tear from the touch of hundreds of hands. Most of these were fastened to the shelves by chains, as illustration No. 1, reproduced by the courtesy of Chas. Scribner's Sons. This is of course the manuscript, as it was written before the invention of printing. The illustrations No. 2 and 3 are a book and doublure of the same, bound for Marie Leczuiska's private library by Padeloup who was one of the best of the early 18th century binders, famous for his tooling, and for the beauty of his doublures, or inner cover bindings.

Whether the gulf between hand binding and commercial work will ever be bridged remains to be seen, meanwhile we of flat purses must choose between having a very few well-bound books, or a number of such as will stand but little wear.

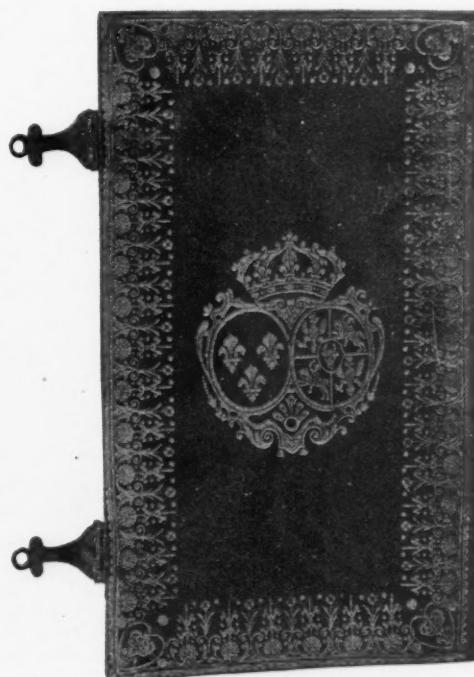
There is, however, a substantial style of binding, often used by the hand binders for music, by means of which an amateur possessed of patience and a few tools, can produce a volume which will stand any amount of wear, and be quite effective on the library shelf.

In order to follow the directions given below, it is necessary to have first an understanding of the difference between a "bound" book and one that is merely "cased," as most books are nowadays, when publishers compete with each other as to how cheaply they can produce and sell their work. In a "bound" book the sheets are laid one over the other and sewed over cords or tapes, which lie across the outside of the back, the ends being firmly laced into the boards which form the sides. The cover of cloth or leather or whatever it may be is merely a protection and may be torn off without weakening the binding.

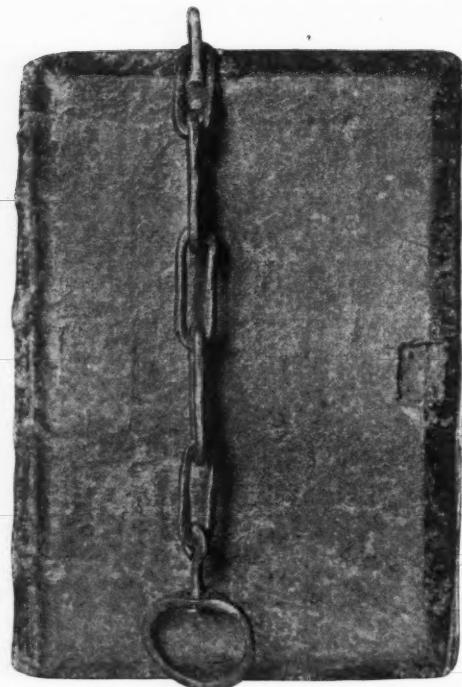
In a "cased" book the sheets are placed in a sewing frame as before, and horizontal saw cuts made across the back, in which cords are laid. Then if the book ever needs rebinding the back of the sheets are full of holes and require much mending. The ends of these cords are *not* attached to the boards, which are merely glued to a piece going over the back, so that they come off in time if the book is much used.

It is not necessary to know all the many intricate processes which go to make up a really fine binding in order to produce a durable book, but these two principles must be remembered, that a form of sewing is to be used that does not injure the leaves, but does allow the boards to be attached solidly.

The amateur, possessed of time, accuracy, and a few tools, can add some satisfactory books to her library if she will carefully follow the following directions. In the first place, the book chosen to be experimented on should not be a very thick one, nor should it be one already punctured



No. 3
Doublure of preceding book bound by Padeloup. Courtesy Chas. Scribner's Sons.



No. 1

A treatise on certain of the Books of the Bible. Manuscript on vellum in the original oaken boards covered with sheepskin, having the original chain attached. Early XV. century. Courtesy Chas. Scribner's Sons.

along the back with the holes left by sawed-in bands or wires. Leaves for a diary or guest-book are excellent to begin with.

The following supplies must be on hand before work can be begun. See also Illus. No. 4. The approximate cost of special book-binder's tools are affixed, but small articles, like carpenter's square, dividers, etc., can often be found in the family workshop.

TOOLS.

Large shears.....	\$.75
Backing hammer.....	1.50
Cutting knife.....	.25
2 Leather paring knives	1.50 ea.
Paring stone (lithographer's stone).....	1.50 up
Bone folder.....	.25
Dividers (2 pairs large and small)	
Carpenter's Square	
Metal ruler	
Awl	
Sewing frame.....	1.75 up
Band nippers.....	1.50 up
Finishing press.....	2.25
Pressing Boards, several sizes	
Pressing tins, several sizes	
Backing boards or irons	
Glue pot and brushes	
Small letter press	

This list does not include a press and plow, essentials if the worker intends to take up hand-binding as a profession. Generally, however, the amateur can manage to get boards cut at some bindery which are sufficiently accurate to use for a guest-book. The dimensions must be given correctly to the one who does the cutting.

In regard to presses it may also be said that a large standing press is of course infinitely better than a letter press, but the latter can be made to answer very well by leaving the book in for 48 hours, or by pressing it in sections between tins before pressing it as a whole.

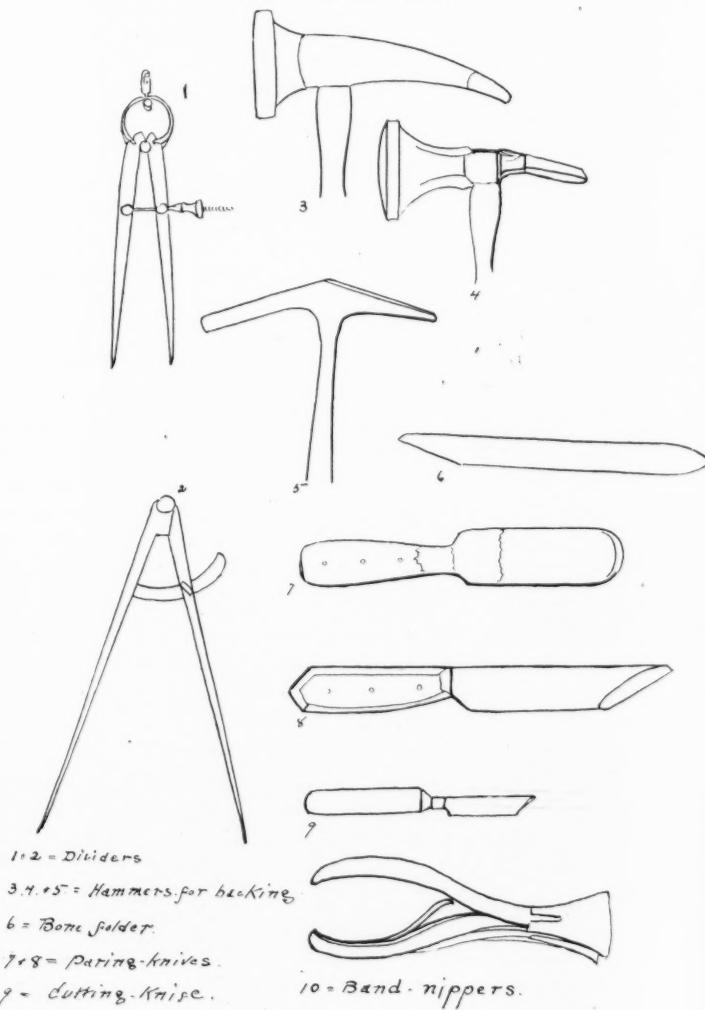
Whatman's hot pressed, Michelet or Van Gelder, and a good bond paper should be kept on hand in small quantities, also a few sheets of strong thin Japanese rice paper. At the end of this article will be given a list of places where supplies can be obtained.

Book-binders' elastic glue is to be obtained by the pound. It should be broken into small pieces, and, if it seems very hard, soaked in cold water over night. A double glue pot is essential; but a granite ware double boiler has been known to answer. The glue should not be heated until nearly time to use it, and it should not be heated and re-heated, as this causes it to lose its strength and elasticity.

Bookbinders' paste is the best, but a substitute may be made by a very simple recipe given further on.

We take it for granted that the amateur will sew her book on *outside*, not *sawed-in*, bands. First she must see if the sheets are in perfect condition. If the book is composed of sheets of blank paper, it will be found that charcoal drawing paper (Michelet or Van Gelder) is very satisfactory, for it is strong and also keeps its color well. These sheets are large, and if divided into quarters the size thus obtained makes a good double leaf. The fold should be rubbed down with the "bone-folder", this is also used in cutting these sheets in preference to a knife. Sheets are arranged in what are called "sections," consisting of from three to eight thicknesses, depending upon the heaviness of the paper. Four thicknesses of charcoal paper are as many as a needle will easily penetrate. The leaves in a section are placed one inside another as closely as possible and each section should be well rubbed down with a folder.

(TO BE CONTINUED.)



No. 4



SWEET PEAS—TEANA McLENNAN

SEPTEMBER 1907
SUPPLEMENT TO
KERAMIC STUDIO

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